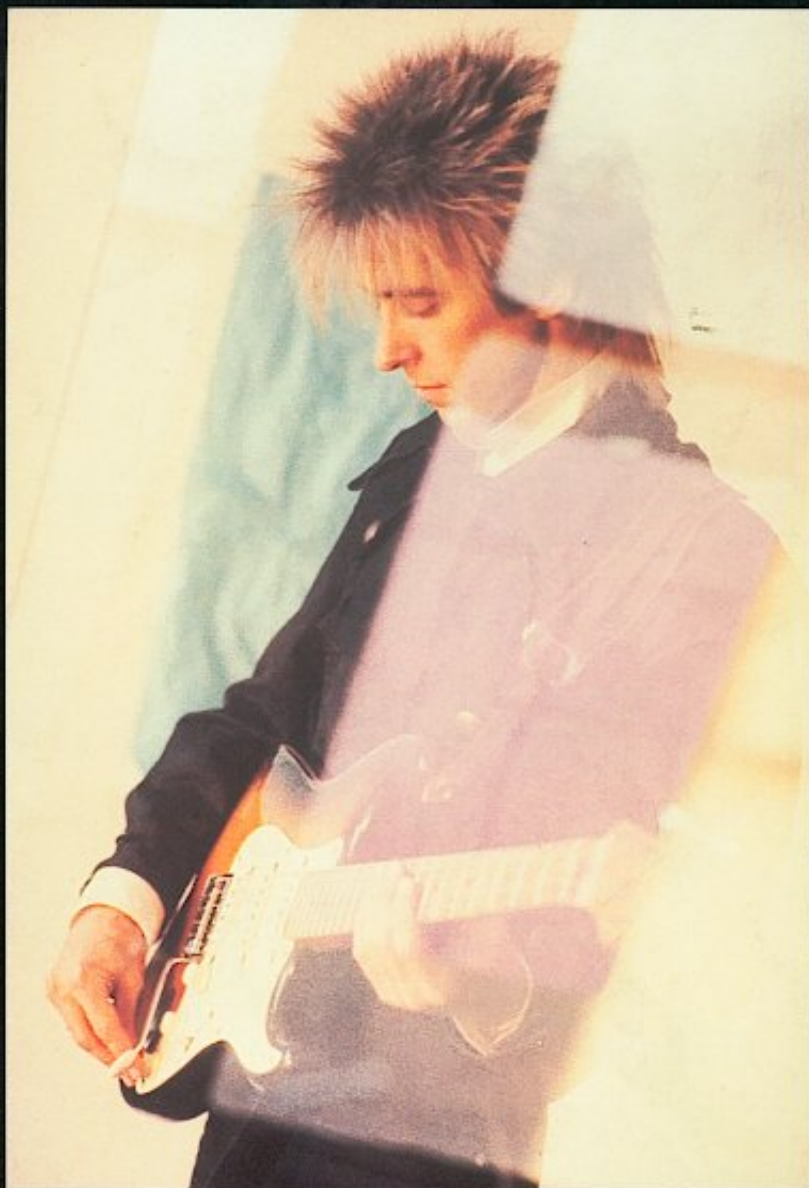




# Eric Johnson

*tones*



HAL • LEONARD





# Eric Johnson

## tones

*Special thanks to Dave Sebree for his  
assistance with the music transcriptions.*

*Cover Photo: Victoria Pearson  
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# Eric Johnson

## tones

55 *bristol shore*

38 *desert song*

21 *emerald eyes*

12 *friends*

29 *off my mind*

4 *soulful terrain*

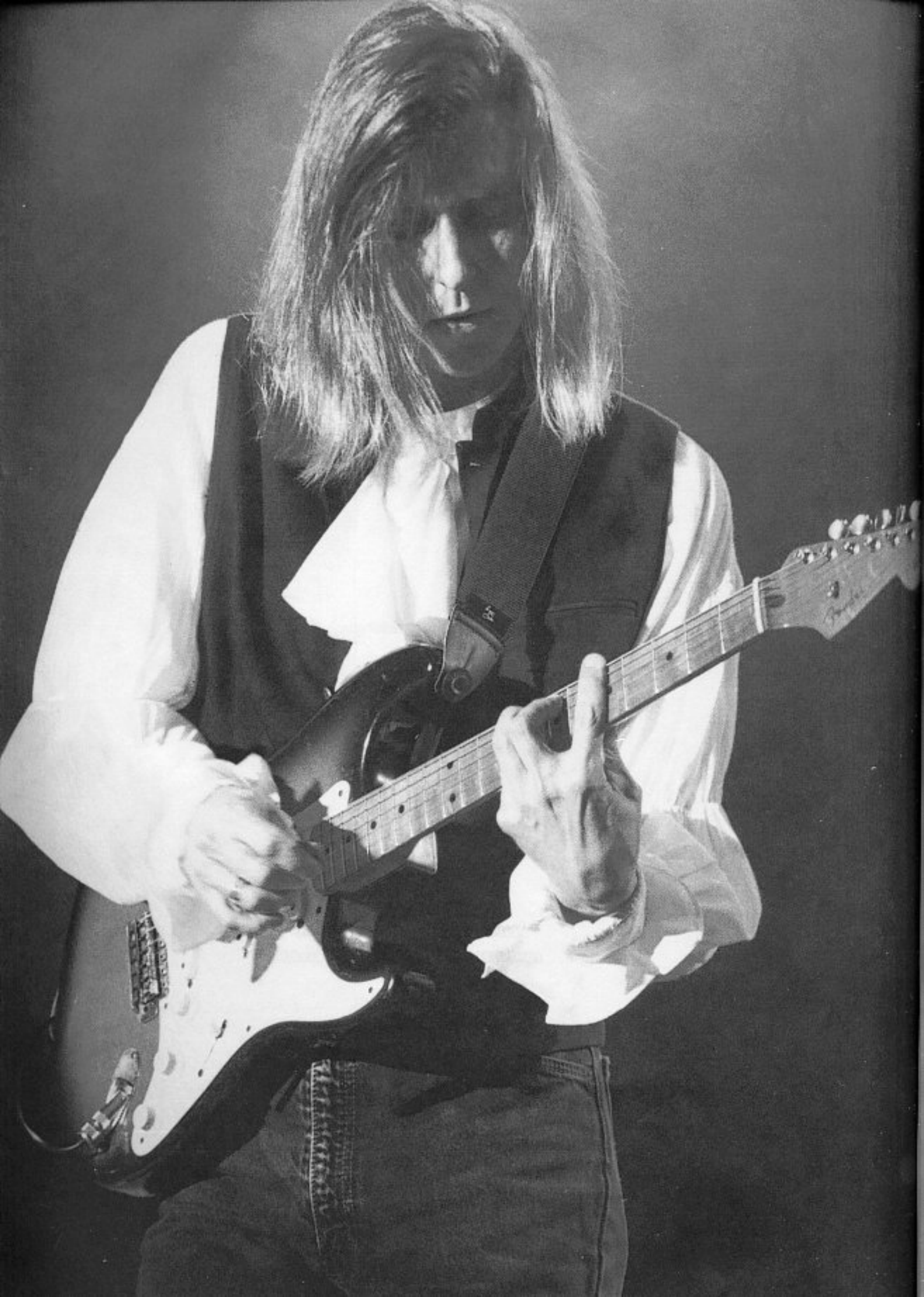
43 *trail of tears*

78 *victory*

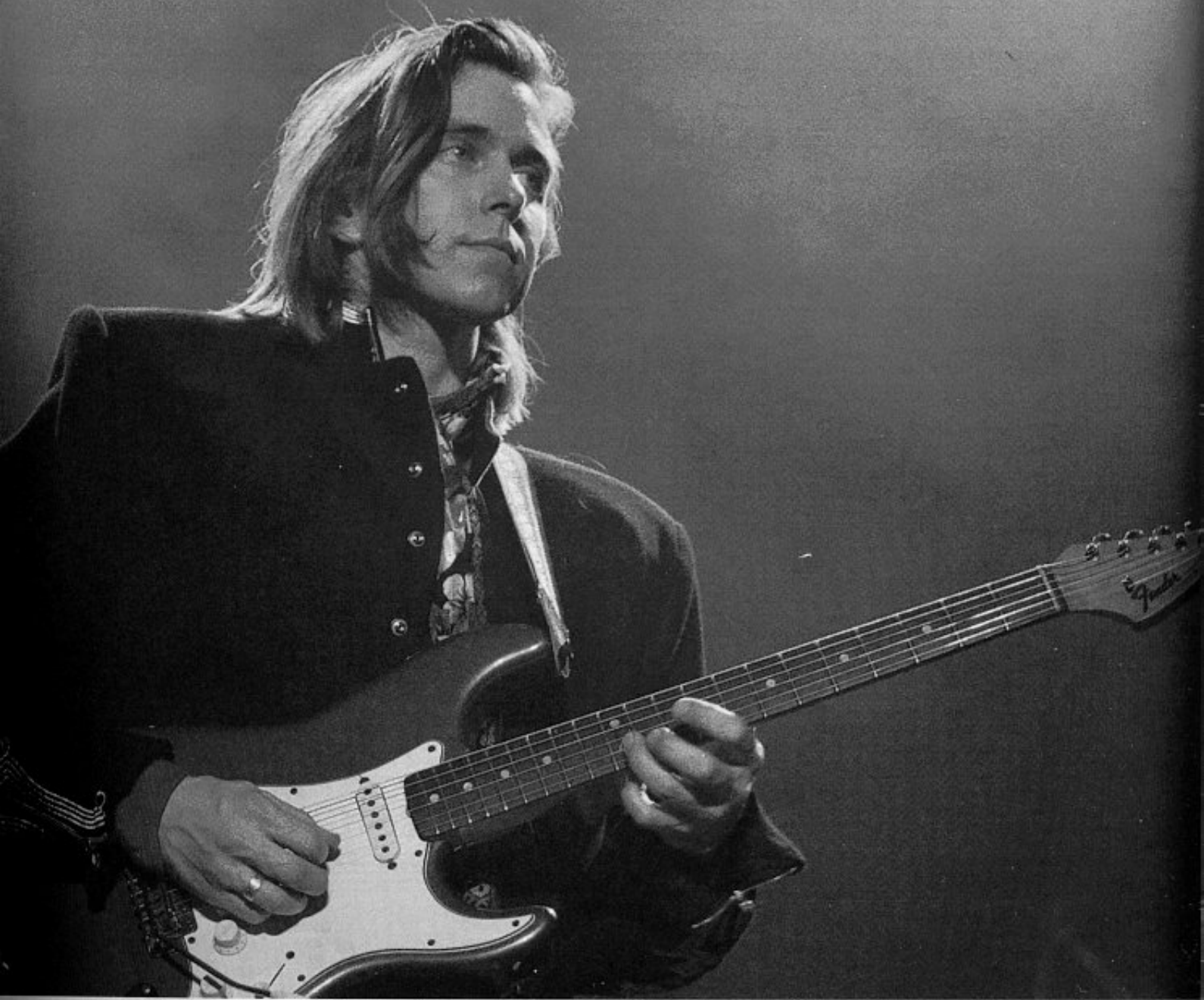
68 *zap*

86 *NOTATION LEGEND*

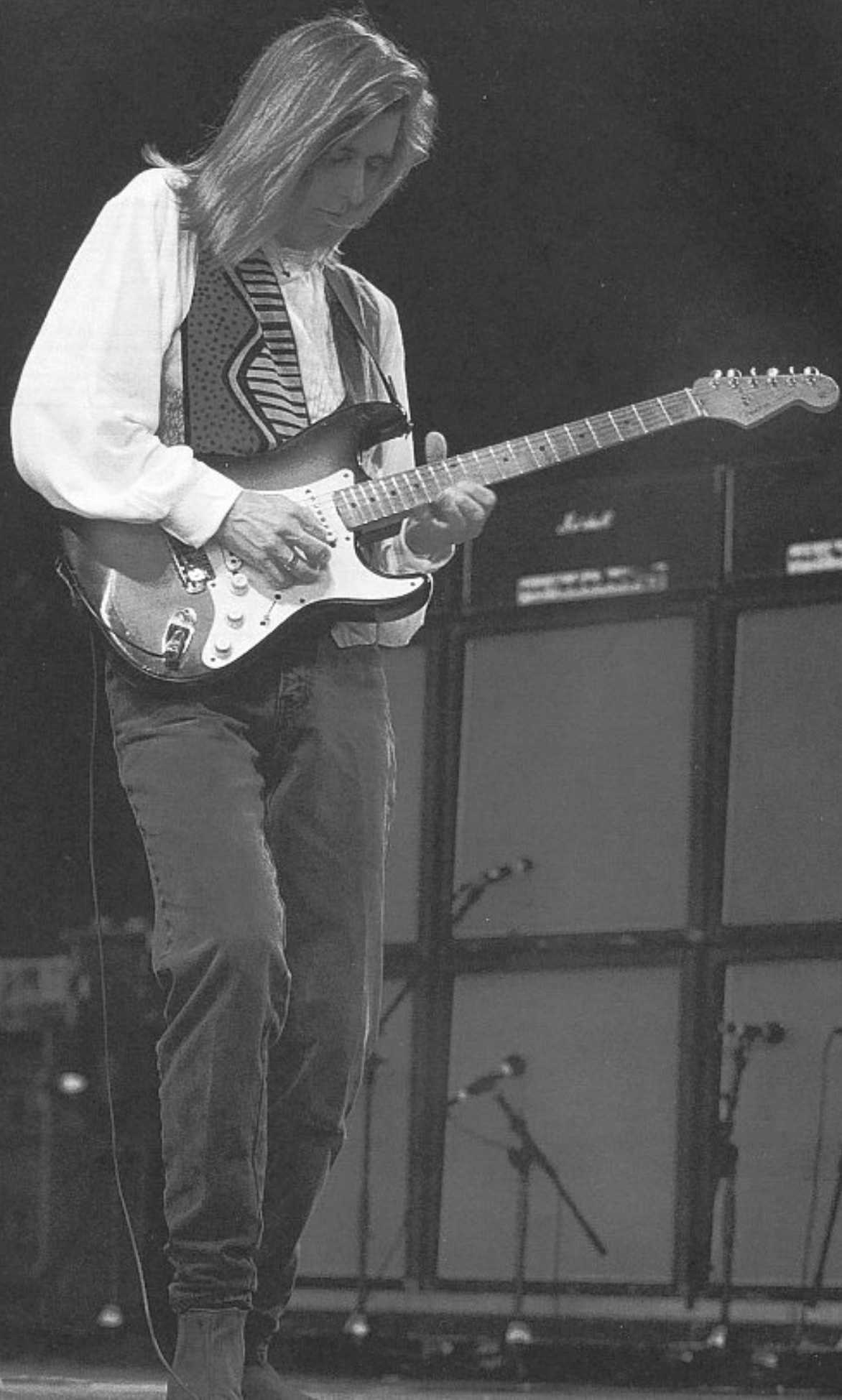




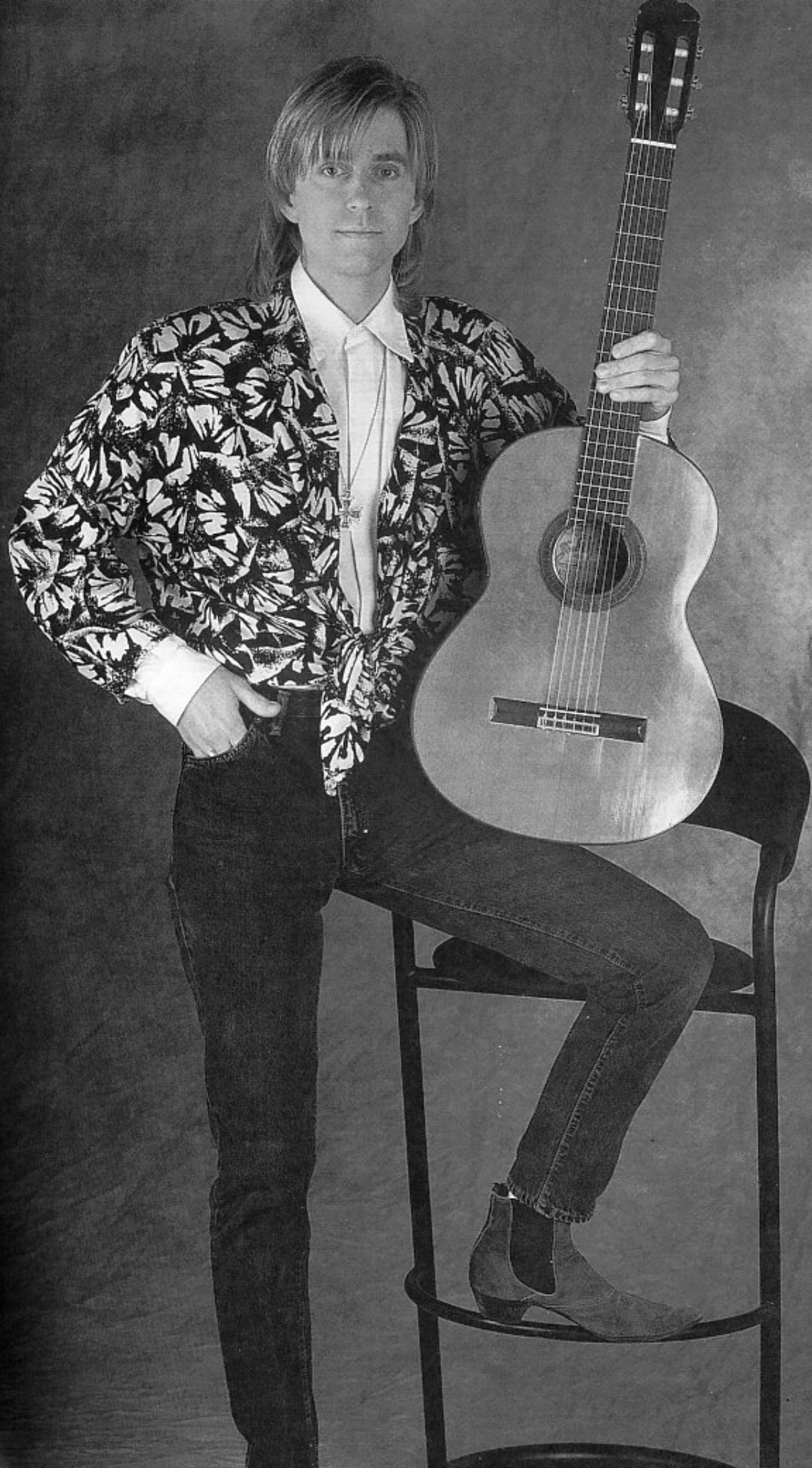










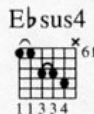
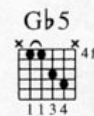








**By Eric Johnson**



## Ab sus4

Eb7

Ab sus4

 $Ebm(add9)/Gb$ 

G♭6(sus2)

Gtr. 1 (elec.)

Gtr. 2 (elec.)

**Tab**

9 9 9 9  
9 9 9 9  
9 9 9 9  
9 9 9 9

/ 13 \

6 8 6 6 8 6 6 8 8 9 9 9 6 8

\*digital delay repeats cont., next 20 measures

Eb 7

Ab sus4

E♭ m(add9)/G♭

Gb6sus2

(Absus4)

Ab5

Gtr. 1

• (

Gtr. 2

Musical notation for the guitar part of "The Sound of Silence". The notation is on a single staff in G major (one sharp). It begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes, with some notes beamed together. There are four measures of "let ring" indicated by dashed lines and a 4-measure rest. The notation includes a double bar line, a repeat sign, and a final measure with a double bar line. The text "Gtr. 2" is written above the staff. The text "w/ bar" is written below the staff.

\*slashes in parenthesis represent delay repeats.

Gtr. 1 tacet

\*Gb5

Eb5

Gb5

Eb5

8va . . .

\*chords implied by bass gtr.

## Gb5

Eb5

Gb5

Eb5

The image shows a musical score for the song "The Rose Tree". It includes a melody line in treble clef and a guitar accompaniment line with fret numbers. The melody is in 3/4 time and features a key signature of one flat (B-flat). The guitar accompaniment is in 3/4 time and features a key signature of one flat (B-flat). The fret numbers are written below the guitar staff, indicating the fret position for each note. The melody line includes a repeat sign and a trill ornament. The guitar accompaniment includes a trill ornament and a double bar line.

8va -

(16) 16 14 14 13 13 14 14 14 14 13 13 14 14 13 15 (13) 15 16 18 16

\*note in parenthesis played 2nd time only.



8va ..... Gb5 Eb5 Gb5 Eb5

1.

2.

Gtr. 1

C5 Ab5 C5 Ab5

*mf*

\*Gtr. 2

*loco*

\*with added gain

Gtr. 3: w/ Fill 1, 3rd time only (cont. in notation)

C5 Bb5 Ab5 IV Bb5 Eb5

*f*

Gtr. 3

Gtr. 2 *divisi*

w/ bar

Fill 1

Gtr. 3

*f*

full

TAB

16 15 14 18 (18)



D

Gr. 3 (dist.)

(Eb5) Ab5 Gb5 Gb6 Absus4 Ab5 Eb5 Absus4 Ab5 Gb5 Gb6 Absus4 Ab5 Eb5

w/ bar

(8) 9 6 8 6 8 / 6 6 6 8

Gtrs. 1 & 2

The musical score for Guitars 1 and 2 consists of two staves. The top staff is a treble clef staff with a key signature of one flat (B-flat). It contains a melodic line with eighth and sixteenth notes, including triplets and ties. The bottom staff is a bass clef staff with a key signature of one flat (B-flat). It contains a bass line with chords and single notes, including a triplet of eighth notes.

(2nd time) *To Coda 1*  $\oplus$

(3rd time) **To Coda 2**  $\oplus$

[illegible]

Musical score for "The Rose Tree" in G major, 3/4 time. The score includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written on a single staff. Below the staff, there are four measures of figured bass notation, each corresponding to a measure of the melody. The figured bass notation uses numbers 1-7 and symbols like 'b' for flat and 'a' for natural to indicate fingerings and accidentals for the basso continuo.

Gtr. 1 tacet

Gb5

Eb

G♭

Eb5

8va . . .

Gtr. 3

Gtr. 2

\*Gtr. 2 *f* 

Car. 2 

w/ bar

let ring \_\_\_\_\_

Gtr. 4 (dirty elec.) *mf*  
*divisi*

[illegible]

\*reduced gain



8va

16 16 14 14 13 13 14 14 13 13 14 14 13 15 18 16  
9 9 7 7 6 6 6 6 6 6 6 6 6 8 8 9  
6 6 6 6 6 6 6 6 6 6 6 6 6 8 8 9

8va

Gb5 Eb Gb5 Eb5

(16) 16 14 14 13 13 14 14 13 13 14 13 16 (16) 16  
(9) 9 7 7 6 6 6 6 6 6 6 6 8 (8) 8 9  
(9) 9 7 7 6 6 6 6 6 6 6 6 8 (8) 8 13 15 8

8va

Gb5 Eb5 Gb5 Eb5

16 16 14 14 13 13 14 14 13 13 14 13 16 11/13 14 13 15 18/6 16  
9 9 7 7 6 6 6 6 6 6 6 6 6 4/6 6 6 8 8 9  
6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 8 8 9

8va

Gb Eb Gtr. 3 w/ Fill 2 Gb5 D.S. al Coda 1 C5

Gtr. 1

\*Gtr. 2 loco

(16) 16 14 14 13 13 14 14 13 13 14 13 16 (16) 6  
(9) 9 7 7 6 6 6 6 6 6 6 6 8 (8) 8  
6 6 6 6 6 6 6 6 6 6 6 6 6 8 8 6

/12\

\*With added gain

Fill 2  
Gtr. 3

8va

*mf* \* < < w/ bar

TAB

14 11 (11)

\*wedges indicate volume swells w/ gtr.'s volume knob.



⊕ Coda 1

**F** Guitar Solo

Gtr. 1 & 2    Gb5    Ab5    Bb5/F    Gb

Gtr. 3

*ff*  
w/ wah-wah

A5

Eb5/Bb

Bb5/F

Gb5

A5

Eb5/Bb

wah off



Eb5      Ab5      Gb5      Ab5      Eb5      Ab5      Gb5      Ab      Eb5  
 8va ..... *loco*  
 Gtr. 3  
 (14)      14      13      16      14      13      (13)      14      13      15      (15)      15      13      11      13      11      13      13      11      10      (10)      11      11      13

[illegible]

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 4 1/2 times, simile

Ab5 Gb5 Ab5 Eb5 Ab5 Gb5

8va

full

(13) 4 6 6 8 6 8 8 6 8 7 9 18 19

8va

Ab5 Eb5 Ab5 Gb5 Ab5 Eb5

grad. release

full

16 19 (19) 21 18 16 21 18 16 19 (19) 16 19 16 19 16 19 16 19 16 19

1/4 1/4 1/2 1/2 1/2

8va

Ab5 Gb5 Ab5 Eb5 Ab5 Gb5

full full

19 19 (19) 16 14 16 14 18 16 19 18 16 19 18 16 18 16 18 16 19 16 14



loco Ab5 Eb5 Fm(b13) Gb(b13) Ab5 C5  
 8va----- Gtr. 2 loco  
 16 14 15 13 16 13 14 11 13 11 13 11 13 11 13 11 (11) 13 16 16 16 18 (18) 6  
 1/4  
 Gtrs. 1 & 2 Gtr. 1  
 cont. in slash

⊕ *Coda 2*

## **G** Outro

Gtr. 1: w/ Rhy. Fig. 1, 8 times simile

Gtr. 1 w/ Rhy. Fig. 1, 8 times similar  
 Absus4 Ab5 Eb5  
 Ab5 Gb5  
 Ab5 Eb5  
 Ab5 Gb5  
 Ab5 Gb5

Gtr. 1  
 Gtr. 3  
 8va  
 fdbk.  
 (0)  
 (0)  
 pitch: Eb  
 Gtr. 2  
 Rhy. Fig. 2  
 End Rhy. Fig. 2  
 mf  
 \*let ring throughout  
 7 9  
 6 8  
 4 4 6  
 6  
 8 6 8 6 8 6  
 8 8 6 6  
 8 6 8 6 8 6  
 8 8 6 6  
 \*reduced gain



Gtr. 2: w/ Rhy. Fig. 2, 6 times, simile

Ab Gb5 Ab5 Eb5 Ab5 Gb5 Ab5 Eb5 Ab5 Gb5

8va

loco

ff

w/ bar

full

16

w/ bar

(0)

(0)

(0)

Ab5 Eb5 Ab5 Gb5 Ab5 Eb5 Ab5 Gb5

(0)

/ 9

6

8

6

8

(0)

/ 6

6

6

6

8

(0)

Ab5 Eb5 Ab5 Gb5 Ab5 Eb5

Gtrs. \*1 & 2

w/ bar

(0)

9

6

8

6

8

(0)

\*Gtr. 1 at **ff** dynamic level w/ added gain.

Ebsus4

loco

8va

fdbk.

w/ fading delay effect

Gtr. 3

(0)

(0)



# Friends

By Eric Johnson

## Intro

A Tempo ♩ = 108

Cont. perc. w/ grad. fade

Gtr. 1

(clean)

Percussion  
approx. 23 sec.

\*Fsus4/G Gsus4      Fsus4/G Gsus4      G9sus4      Fsus4/G Gsus4      Fsus4/G Gsus4      G9sus4

*mp* let ring -----

**TAB**

1	3	5	3	5	5	3	5	3	5	5	3	5	3	5	5
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

\* Bass notes of chords played by bass gtr. when not by gtr.

## Verse

Fsus4/G Gsus4

Fsus4/G Gsus4 F5

Fsus4/G Gsus4

Fsus4/(G) Gsus4 F

Fsus4/G Gsus4

Fsus4/Gsus4

Dm7

Fsus4/G Gsus4

Bb C G



Fsus4/G Gsus4      Fsus4/G Gsus4      F5      Fsus4/G Gsus4

Stay \_\_\_\_\_      be - side\_ me \_ now, \_\_\_\_\_      though night\_ and  
Life, \_\_\_\_\_      all of \_ my \_ life, \_\_\_\_\_      I've got \_ a

let ring ----- 4      let ring ----- 4

1	3	3	1	3	6	1	3	3	6	8	8	10
3	5	5	3	5	5	3	5	5	8	10	8	10

Fsus4/Bb Gsus4/Bb      Fsus4 Gsus4/A F5      Fsus4/G Gsus4      Fsus4/D Bbsus4/Eb Bb

day,      ooh, \_\_\_\_\_      might slip a - way.      Al - ways\_ with  
friend,      ooh, \_\_\_\_\_      I'm turn - in' \_ to.      Al - ways\_ with

let ring ----- 4      let ring ----- 4

1	3	3	1	3	6	6	3	3	1	1	1
3	5	5	3	5	5	3	5	5	1	4	3
									3	3	3
									0		

Rhy. Fill 1  
Gtr. 2

*mf*  
let ring ----- 4

T	6	8	8	10	6	3	6	3	6	3
A	8	10	8	10	3		3		5	5
B										



**Chorus**

**Cm7** **Dm7** **Gm** **Fsus4/Eb F/D**

you, — there I — will be. — Where you — might

**Rhy. Fig. 1**

*mf*

**Cm** **Fsus4** **Gm** **Bbsus4/Eb Bb**

go, — I'll be there, — too. — I have — in

**End Rhy. Fig. 1**

**Fill 1**  
Gtr. 2 (dist.)

*mf*

**TAB**

**Fill 3**  
Gtr. 2

*mf*

**TAB**



Gr. 2: w/ Fill 2, 2nd time; w/ Fill 4

Chords: Cm7, Dm7, Gm, F#sus4/Eb F/D

you, — such a — good friend. — { I have — in  
Friend like — as

let ring — — — — —

3 4 3 4 3 4 3 5 6 5 3 3 8 8  
(5) (3) 10 10

1.  
To Coda

Chords: Cm, F#sus4, F#sus4/G G#sus4, F#sus4/G G#sus4, G9#sus4

you, you, such a — good friend. —  
there is — no

mp

let ring — — — — —

8 8 1 3 1 3 5 5  
8 8 3 5 3 5 5 5  
10 3 5

Fill 2  
Gr. 2

*mf*

TAB

8 8 8 11 10 10 8 (8) 10 (10) 10 8

1/2

Fill 4  
Gr. 2

*mf*

TAB

8 8 10 8 11 10 10 8 10 (10) 10 8

12



Fsus4/G Gsus4 Gm/D F 2. Gm N.C.

end. Yeah!

let ring-----

w/ dist.

1 3 3 3 5 5 3 5 (0) (3) 1 3/5 3 5

/16\

Interlude  
N.C.(G7)

f

3 3 3 3 5 3 3 3 3 3 3 3 3 5

8va-----

loco Rhy. Fig. 2

1/2 18 (18)

5 3 3 3 5 5 3 3 3 3 3 5 5

15\

Gr. 1: w/ Rhy. Fig. 2, 2 times  
Gr. 2 (clean tone w/ echo)

End Rhy. Fig. 2

mf \*Gr. 3  
divisi full

10 13 10 13 10 13 10 13

10 12 10 10 5 13

\*Vib. for Gr. 3 only. \*\*Gr. 2 to right of slash in TAB.

full full full

Gr. 4 w/ dist.

10 13 5/13 10 13 10 12 9 11 10 13 10 13 5/10 10 13 15 17 15 18

13 15 12 15/17



8va -----

Gtr. 4

*f*

full

15 18 15 18 15 17  $\frac{1}{2}$  (17) 15 15 18 15 17 full full full (17) 15 17 17 15 12 12

Gtr. 1

*mf*

5 3 3 5 5 3 3 5 (5) 5 3 3 5

8va -----

15/17 (17)/ 17 13 15 17 15 15 17  $\frac{1}{2}$  (17)

5 3 3 13 15 15 14 13 (13) 5 3 3 5

*D.S. al Coda*  
Bbsus4/E $\flat$  B $\flat$

Al - ways - with

8va -----

18 20 20 20 (20) 17 20 17 19 20 20 13 15 14 (14) 15 17 15 17 (17) 18 17 (17) 15

*mf* w/ clean tone & echo

1 4 3 1 4 3



# ⊕ Coda

Gtr. 1: w/ Rhy. Fig. 1, last 2 meas. only  
Gm B♭sus2/E♭

## Guitar Solo

Gtr. 1: w/ Rhy. Fig. 1  
Cm7

B♭

end. \_\_\_\_\_

Gtr. 2

*mf* *f*

8va -----

1/2 full full

8 10 (10) 7 8 7 10 7 8 12 15 12 10 12 11 14 (14) 11 13 (13) 15 15 18 (18)

Dm7

Gm

Fsus4/E♭ F/D

8va -----

15ma 8va -----

A.H. 1 1/2 rake - 4

17 18 17 18 17 18 17 18 15 15 15 (15) 15 11 10 8 6 10 8 6/8 6 5 6

pitch: F

Cm

Fsus4

Gm

8va -----

8 10 8 12 10 12 11 13 13 13 10 8 10 13 15 13 14 17 15 18 17 18 15 15 17 18 15 17

Gtr. 1: w/ Rhy. Fig. 1, 1st 7 meas. only

B♭sus4/E♭ B♭

Cm7

Dm7

8va -----

loco

1/4 full full

15 15 \ / 10 8 11 (11) 8 8 12 (12) 10 10 10 15 13 15



Gm 8va ----- Fsus4/Eb F/D Cm

(15) (15) 12 16/17 17 15 18 15 17 15 18 18 17 18 15 (15) 12 16 15 (15) 15

Fsus4 Gm N.C. Gtr. 2 tacet Fsus4/G Gsus4

8va -----

14 18 17 15 17 15 18 15 18 20 18 19 20 1 3 3 3 5 5

pitch: G

Fsus4/G Gsus4 G9sus4 Fsus4 Gsus4 Gm F/(G) G5 F5/(G) Fsus4 Gsus4

let ring -----

1 3 5 5 1 3 3 10 11 10 12 10 12 10 1 3 3 3 5 5

Fsus4 Gsus4 G9sus4 Fsus4 Gsus4 F/C (Fadd9) N.C. Fade Out

You're such a good friend. \_\_\_\_

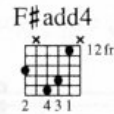
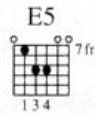
1 3 3 5 1 3 3 1 3 5 (17) (5) 7 (19) (7) (7) (7)

pitch: C D C D C D C D C D



# Emerald Eyes

By Eric Johnson and Jay Aaron



## Intro

Moderately ♩ = 110

Gtr. 1 (clean) *mf*

*full*

**TAB**

6 4 4 7 4 7 6/8 7 8\6 4 9 11 7 9 11 7 9 *full*

Chords: G#m7(11), E<sub>9</sub><sup>6</sup>, E/F#

B6/C# F# B/E G#m7 F#add 4 B/E E

Ooh...

*mp* *mf* *loco* *8va* *P.H.* *full* *(9)* *14* *full* *(9)*

Chords: B6/C# F#, B/E, G#m7, F#add 4, B/E, E

pitch: F#

## Verse

F# B G#m7(11) E<sub>9</sub><sup>6</sup>

1. When I go \_\_\_ and I get lone - ly, \_

\* Rhy. Fig. 1

Gtr. 2 (dist) *mf*

Gtr. 1 *divisi*

Kybd. arr. for gtr. *steady gliss.*

**TAB**

11 12 16 14 16 2/(16) (16) 2 2 2

11 11 12 11 11 2 1 1

11 13 13 13 13 4 2

\* Upstemmed part not included in Rhy. Fig. 1.



E/F# B6/C# F# B/E

I be-gin \_ to think of you. \_ But I know \_ a dream it's

7 9 9 9

9 8 9 11 8 7 9 7 8 9 7

G#m7 F#add 4 Gtr.1: w/ Rhy. Fill 1 B/E E F# B

on - ly, \_ I'm \_ a fool.

8va

End Rhy. Fig. 1 Gtr. 2

fdbk.

3 w/ bar -1/2 -1/2 -1/2 -1/2 -1/2 -2 1/2

12 12 19 (19) (19) (19) (19) (19) (19)

11 15 13 16 11 14

ptich: F#

Verse

Gtr. 1: w/ Rhy. Fig. 1 G#m7(11) E<sup>6</sup><sub>9</sub> E/F#

2. Some-one said \_ that you'd be long gone, \_ an' not to waste \_ my time on

Gtr. 2 loco

w/ bar -1/2

7 (7) (7)

Rhy. Fill 1

Gtr. 1

TAB

7 9 6 7 9

8 9 7 8 11

9 9 8 9 11

7 7 9



Gtr. 1: w/ Rhy. Fill 2  
B6/C# F# B/E G#m7 F#add 4 B/E E

you. \_\_\_\_\_ I see you ev - 'ry day in sun-shine, \_ I'm \_ a fool.

*mf* w/ clean tone

8va \* 3 loco

full 1/2

19 19 (19) 18 16 18 16 18 16

7 7 7 7 9 9

8 8 11 11 8 9

\* Bend ③ with ②.

### Interlude

Gtr. 1 tacet  
N.C. (G#m7)

F# B

Am I the fool to \_\_\_\_\_ you?

w/ dist.

fdbk.

w/ bar

11 7 4/6 4 6 4 (4) pitch: G# (4) -6 6 4 4 6

### Rhy. Fill 2 Gtr. 1

TAB

7 9 6 7 6 8 7 9

8 9 7 8 9 9 9 9

7 7 9 7 9 9 9 7



# Chorus

F#add4 E<sub>9</sub> B C#m7(11) Esus2 Asus4 B/C# F#7sus4

Oh, — yeah. — Em — 'rald eyes, I see you some-where. — Why your eyes — so

Gtr. 1 Rhy. Fig. 2

let ring — — — — — 4 let ring — — — — — 4 let ring — — — — — 4

7 7 7 0 7 5 6 5 7 7 0 8 9 9 9 7 0 9

Gtr. 2

9 7 9 9 11 9 7 9 9 7 5 9 9

Gtr. 3: w/ Fill 1, 2nd time B/E E B C#m7(11) Esus2 Asus4

blue? Love — — — — — can be like hold - in' your — breath. — Is

let ring — — — — — 4 let ring — — — — — 4

7 9 7 7 0 7 5 5 5 7 7 7 0 7 7 7 0

Gtr. 3 (dist.) mf

Gtr. 2

12 14 11 12 11 9 11 9 7 7 9 7 5

\* Fill 1 replaces Gtr. 3 on D.S.

Fill 1 Gtr. 3

TAB

12 12 14 11 12 11 9 11



To Coda  $\oplus$

Gtr. 2 E5

B/C# F#sus4 B/E E F#/E E

that \_ the way \_ \_ fools do? Way \_ fools \_ \_

Gtr. 1 End Rhy. Fig. 2

let ring \_ \_ \_ \_

7 7 0 7 9 11 12  
8 8 8 8 9 11 13  
9 9 9 9 9 11 13

Gtr. 2 8va

Gtr. 3

9 9 9 19 21 18 19

Verse

Gtr. 2 tacet  
Gtr. 1: w/ Rhy. Fig. 1

F#add4

B/E E G#m7(11) E<sup>6</sup><sub>9</sub>

do. \_ \_ 3. I have-n't time\_ to talk a - bout it, \_

7 7 7 7  
7 9 11 11  
8 9 11 11

Gtr. 3 8va

fdbk. 3

sim. w/ bar

19 21 18 19 21 19 (19) (19) (19) (19) 19



Gtr. 3 tacet  
\* B/F#

B6/C# F# B/E

(but) I ad - mit \_ I've been a fool. \_ \_ \_ \_ \_

Though I should - n't think a -

Synth. strings arr. for gtr. -----

Gtr. 2

\* B/F# replaces E/F# in Rhy. Fig. 1

G#m7 F#add4

Gtr. 1: w/ Rhy. Fill 1

B/E E F# B F#

bout it, \_ I need \_ \_ \_ you. \_

Can't stop the feel - ing.

Interlude

Gtr. 1 tacet  
N.C. (G#m7(11))

Am I the fool \_ to \_ \_ \_ you?

8va ----- Kybd. arr. for gtr. -----

fdbk. w/ bar

fdbk. w/ bar

(4) (4) pitch: G# -6

(6) pitch: G# C# -3 1/2

### Guitar Solo

(G#m7(11))

D.S. al Coda

(B/F#)

8va ----- loco

f w/ bar

fdbk.

1/2

19 (19) 14 16 14 16 14 12 12 4 6 4

pitch: B -6



# ⊕ Coda

Gtr. 2: w/ Rhy. Fill 3, 2 times

B/E E F#m/E E B/E E F#add4 E

Gtr. 3

do?

full

9 6 4 7 4 4 6 4 11 9 12 12 14 14 12

Gtr. 1

7 9 11 12 7 7 7 7 11 9 11 9

Gtr. 2 tacet

Gtr. 1: w/ Rhy. Fig. 2

B C#m7(11) Esus2 Asus4 B/C# F#7sus4 B/E E

Em - 'rald eyes, I see you some - where. \_ Why\_ your eyes \_ so blue?

Gtr. 3

11 12 12 14 11 12

B C#m7(11) Esus2 Asus4 B/C# F#7sus4 Gtr. 2: w/ Rhy. Fill 3 B/E E

Love \_ can be like hold - in' your\_ breath. Is that the way \_ fools do?

11 9 11 0 0 11 9 7

Rhy. Fill 3

\* Gtr. 2

Kybd. arr. for gtr.

T	7	9	11	12
A	8	9	11	13
B	9	9	11	13

\* played by Gtr. 1, 2nd & 3rd times



Gr. 1: w/ Rhy. Fig. 2

F#/E E B C#m7(11) Esus2 Asus4 B/C# F#7sus4

Em - 'rald eyes, I see you some - where. (Em - 'rald -

(0) 0  
11 9 7

B/E E B C#m7(11) Esus2 Asus2 B/C# F#7sus4

Eyes.) (Em - 'rald -

full full full full full full

11 9 11 12 12 12 12 12 (12) (12)

Gr. 1: w/ Rhy. Fill 3, 4 times

Gr. 3: w/ Rhy. Fig. 3, 2 times

B/E E F#/E E B/E E F#/E E

Eyes.) Ooh, \_\_\_\_\_ yeah. \_\_\_\_\_ Got my

Gr. 3 Rhy. Fig. 3 End Rhy. Fig. 3 Gr. 2

0 0 0 0 7 9 11 12  
0 0 0 0 8 9 11 13  
0 0 0 0

\*Sung behind the beat.

B/E E F#add4/E E B/E E F#/E B/E

love \_\_\_\_\_ oh, \_\_\_\_\_ to give \_\_\_\_\_ you. \_\_\_\_\_

Gr. 3 E5

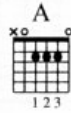
7 7 7 7 7 7 9 11  
7 9 11 9 8 9 11 12  
8 9 11 9 8 9 11 11

Fine



# Off My Mind

By Eric Johnson



Tune Down 1/2 Step:

- ① = E♭ ④ = D♭  
 ② = B♭ ⑤ = A♭  
 ③ = G♭ ⑥ = E♭

## Intro

Moderately Fast ♩ = 146

Chords: N.C.(D) G D5 F/A C5 N.C.(D) G D5 F/A C/G

Gr. 1 (slight dist.) drums

*f*

w/bar

TAB

## Verse

Chords: Dsus4/A Csus4 C

1. Mis - er - y in my - life, you caused the heart - break deep - down in my - soul.  
 2. E - mo - tion - al sol - i - tude, a vic - tim of the dam - age that you do -

*mf* w/clean tone and echo

Chords: Dsus4 N.C. \* C/(F) N.C.(C6)

(10) 17 15 12 12 (17)

12 13 12 14

\*Bass gtr. plays chord symbols in parenthesis.



**Dsus4/A** **Csus4** **C**

Used to be a part of me, but now the ta - ble's turned and this I know.  
 I can feel the mag - ni - tude. Con - fu - sion, that keeps hold - ing me to you.

**Dsus4** **Csus2** **Gsus2**

Gr. 1: w/ Rhy. Fill 1, 2nd time only

8va -----  
 1st time only: +  
 A.H. w/bar  
 T - 1/2

**Bridge**

**A** **G** **A** **G**

Gr. 2 //

1., 2. Ev - 'ry time I think of you, it's o - ver, un - der, side - ways down. No  
 3. Ev - 'ry time I think of you, it's

let ring -----

**Rhy. Fill 1** **Gr. 1** **8va**

T.H. neck vibrato T.H.

**TAB**



A

G

D5

Gtr. 2 tacet

A5

G5

mat - ter what. I try to do. Try to get you off my mind.  
o - ver, und - der, side - ways, down. I've got to get you off my mind.

## Chorus

N.C.(D) G D5

F/A

C5

N.C.(D) G D5

F/A

C/G

Bkdg. Voc. Fig. 1

End Bkdg. Voc. Fig. 1

(Got to get you off my mind. off my mind.)

1.

## To Coda

Gtr. 2: w/Fill 1, 2nd time only

w/ Bkdg. Voc. Fig. 1

N.C.(D) G D5

F/A C5

N.C.(D) G D5

F/A

C/G

(I) can't get, a - get you off my mind.



2. N.C.(D) G D5 F/A C/G **Guitar Solo**  
F/Bb

Gtr. 2 (dist.)

\*Reverse tape effect *mf*

\*Gtr. 2 recorded backwards

Gtr. 1

F/(G)

8va

loco

**Fill 1**

Gtr. 2 (dist.)

fade in

Reverse tape effect

**TAB**

10



F/(Bb) C N.C.(D) G/B D/A F/A C5

*f*  $\frac{1}{2}$

Rhy. Fig. 1

*mf*

N.C.(D) G/B D/A F/A C/G

Gtr. 1: w/Rhy. Fig. 1, 3 times  
N.C.(D) G/B D/A

1  $\frac{1}{2}$  full (10)

End Rhy. Fig. 1

F/A C5 N.C.(D) G/B D/A F/A C/G

$\frac{1}{4}$



N.C.(D)G/B D/A F/A C5 N.C.(D) G/B D/A

w/out reverse envelope

15 14 15 14 15 15 12 13 12 13 15 15 (15) 12 10 10 13

full full

1/2

F/A C/G 8va N.C.(D) G/B D/A

full

(13) 10 10 10 12 10 12 12 13 14 17 15 18 15 17 20 17 15 18 15 19 17 19 17

F/A C5 N.C.(D) G/B D/A F/A C/G D.S. al Coda

And

loco

8va

full

2 even release

15 17 17 17 14 12 15 12 12 10 13 10 13 (13) 10 (18) 15 (15)

# ⊕ Coda

w/ Bkgd. Voc. Fig. 1  
N.C.(D) G D5

F/A C/G

w/ Lead Voc. ad-lib  
G/D D5

F/A C5

12 10 5 6 5 5 5 7 5 5 5 (5) 5 (5) 12 10 12 12 5 6 5 7 8 (8) 5 (5)

w/bar



G/D      D5                      F/A      C/G                      G/D      D5                      F/A      C5                      N.C.

D7(no3rd) F/A C/G D7(no3rd) N.C.

(Get you off my mind. \_ \_ ) Get you off \_ my mind. \_ \_ \_ \_

*mf* let ring...

7 5 3 3 5 7 7 6 5 7 5 5 5 5 7 5 3 12 10 12 10 12 10 12 (12)

D7(no3rd) F/A C/G D7(no3rd) N.C.

(Get you off my mind. — )

let ring ————— 4

7 5 3 3 5 7 7 6 5 5 5 5 5 7 5 3 3 12 12 10 12 12 full 10 12 1/4 (12)

Get, get get you off my, get, get, get you off my

10 10 8 6 8 10 10 8 6 8

7 7 5 5 5 7 7 7 5 5

7 7 5 5 5 7 7 7 5 5

7 9 7 7 5 7 7 7 5 7



G/B D/A F/A C/G G/B D/A F/A C/G

get, get a - get you - off - my, get you - off my mind. —

*f*

G/B D/A F/A C/G G/B D/A F/A C/G

(Ev-'ry time - I think of you, — oh yeah. —

*f*

*Begin Fade*  
Ad Lib. voc. simile

G/B D/A F/A C/G G/B D/A N.C.

There is noth - in' I — can't do. — )

hold bend full

1/2 full

13 13 (13) \

G/B D/A F/A C/G G/B D/A

*Fade Out*



# Desert Song

By Eric Johnson

Tune Down 1/2 Step:

- ① = E♭ ④ = D♭  
 ② = B♭ ⑤ = A♭  
 ③ = G♭ ⑥ = E♭

## Intro

Moderately, Freely ♩ = ca. 125

A Tempo

N.C.

\*Gtr. 1 Approx. 38 sec.

w/ wind effects

*mp*

let ring throughout

**TAB**

\* Nylon Str. Acous. Gtr.

*accel.*

*poco rit.*



(3)

*A tempo*

*poco rit.*







First system of musical notation. The staff contains a melody with a wavy line indicating a tremolo on the first measure. The guitar fretboard diagram below shows the following fret numbers: 0, 5, 5, 4, 3, 4, 3, 4, 2, 1, 2, 4, 2, 2, 4, 5, 5, 8, 10, 0.

Second system of musical notation. The staff contains a melody with a wavy line indicating a tremolo on the last measure. The guitar fretboard diagram below shows the following fret numbers: 9, 10, 7, 10, 10, 7, 10, 7, 5, 6, 5, 6, 5, 6, 5, 7, 7, 6, 8.

Third system of musical notation. The staff contains a melody with several triplets. The guitar fretboard diagram below shows the following fret numbers: 10, 9, 10, 9, 10, 9, 7, 7, 9, 10, 2, 3, 2, 3, 5, 3, 2, 3, 2, 5, 4, 0, 3, 2, 0, 5.

Fourth system of musical notation. The staff contains a melody with a wavy line indicating a tremolo on the last measure. The guitar fretboard diagram below shows the following fret numbers: 5, 5, 5, 8, 10, 10, 10, 10, 12, 8, 7, 0, 7, 5, 7, 0, 7, 8, 7, 8, 8, 8.

Fifth system of musical notation. The staff contains a melody with a wavy line indicating a tremolo on the last measure. The guitar fretboard diagram below shows the following fret numbers: 10, 10, 10, 12, 10, 9, 10, 9, 10, 9, 7, 6, 7, 9, 0, 1, 3.



The musical score for "The Wind" by George Gershwin is presented in a two-staff format. The top staff is for the guitar, and the bottom staff is for the piano. The key signature changes from one flat (B-flat) to two flats (B-flat and E-flat) in the middle of the piece. The guitar part features a solo with a "let ring" instruction and a "Harm." (harmonic) section. The piano part includes a "loco" section. The score is in 4/4 time and includes a key signature change to one flat.

[illegible]

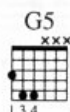
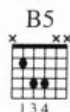
\* Harp-style harmonics (à la Lenny Breau). Finger note in parenthesis and touch note w/ tip of index finger (i) while simultaneously plucking w/ thumb (p). Middle finger (m) plays interspersed fretted notes.

7 9 10 12 10 9 10 9 5 5 7 6 7 7 5 (17)



# Trail of Tears

By Eric Johnson, Carla Olson and Stephen Barber



## Intro

Moderately Fast ♩ = 154

A tempo

Synth. approx. 1:42 Gtr. 1

G \*A/G G/A A E5

*f* w/clean tone

TAB

7 9 7 9 0 12 9

\* Bass gtr. plays bass notes to right of slash throughout

Gtr. 2 (dist.)

*f*

TAB

9 10 9 10 9 12

G A/G G/A A E5

7 9 7 9 0 12 9

(12) 10 10 12 9 10 12

## Verse

G A/G Gtr. 2 tacet G/A A E5 Gtr. 2: w/Fill 1, 2nd time \*\* (D/F#)

1. Take me from these earth-bound chains, I must find it once a gain. The  
2. Promises some-times don't keep. Free-dom, put to sleep.

\*Gtr. 2 Gtr. 1

Gtr. 1 *mf* divisi

7 9 7 9 0 12 9 (0) 12 9 (10) 9

\* Vibrato Gtr. 2 only.

\*\*2nd time only

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G A/G G/A A E5

mean-ing of e and qual i ty. know.

Gtr. 2 w/clean tone *mf* P.M.-----4

7 9 7 9 0 12 7 7 5 5 9 9 5

7 9 7 9 9

Gtr 2 tacet G A/G G/A A E5 D/F#

We will nev - er hide in shame, but for - ev - er guard the flame. \_  
Writ - ten with the words you tell, stor - ies, a les - son in life \_

7 9 7 9 0 12 7 7 5 5 9 9 5

7 9 7 9 9 (10) 9

**Chorus**  
N.C.(G) (A) (Bm) Bm(add4)/D

Burn - ing for e - tern i ty. }  
from long a go. }  
you. } Hun - dreds of nights, \_

Rhy. Fig. 1 *mf* let ring

7 9 7 9 4 2 4 2 0 4 2 4 2 4 (4)

7 9 7 9

**Fill 1**  
Gtr. 2

let ring ----- w/bar 1/2 (0) (0)

**TAB**

5 2 0 0 3 2



N.C.(G) (A) (Bm) Dsus2 N.C.(G) (A) (Bm) Dsus2

oh, my bod-y cries a trail of

let ring

1. N.C.(G) (A) (Bm) D5 2. N.C.(G) (A) B5

tears. tears.

End Rhy. Fig. 1

Bridge

G D/F# D G

Hold on, hold dear.

\* 8va

Gtr. 2

Gtr. 1 divisi

7 5 7 4 19 17 14 16 19 17 19

\* Gtr. 2 only

G D/F# D Bm

The time is near,

loco

\* 8va

14 16 7 5 7 3 19 17 14 16

\* Gtr. 2 only.



Gtr. 2 tacet  
N.C.(G5) (Bbmaj7no3rd) (G7no3rd) (D7no3rd)

8va ----- loco when you'll know why

19 17 19 14 16 8 10 6 5 5

G D/F# D

the spi rit

7 5 7 5 7

### Chorus

Gtr. 1: w/Rhy. Fig. 1, 1st 7 meas. only  
N.C.(G) (A) (Bm)

Bm(add 4)/D (G) (A) (Bm) Dsus2 (G) (A)

flies. Hun - dreds of nights, oh, my bod - y cries

(Bm) Dsus2 (G) (A)

### Interlude Half-Time Feel B5

Gtr. 1 // *f* w/ dist. //

a trail of tears. A trail of

Gtr. 2 *f* w/ dist. & wah-wah

14 16 14 14 16 14 14 16 14 12 14



B5

G5

tears.

**Guitar Solo**  
 End Half-Time Feel Gtr. 1: w/Rhy. Fig. 1, 2 times  
 N.C.(G) (A)

F#5

8va

wah off full

loco

ff

1/2

(Bm) (G) (A) (Bm)

1/2

(14) 10 12 14 10 14 (14) 10 12 10 12 10 11 10 12 10 11 9 10 7 9 (9) 7 9 9

(G) (A) (Bm) (G) (A) (Bm)

\* Played ahead of the beat.

w/bar

11/14 0 (14) 0 9 12 14 12 15 14 (14) 14 14

(G) (A) (Bm) (G) (A)

8va

loco

w/bar

17 17 14 14 (14) 14 12 12 15 14 15 14 15 14 15 14 12 14 12 14 12 12 7 10 7 9 (9) 7 9 7 6 7 6



(Bm) (G) (A) (Bm)

8va

3

4 7 4 7 9 14 12 15 14 12 15 14 12 17 12 17 12 14 12 15 14 12 14 11 12

(G) (A) (Bm)

Verse

G A/G Gtr. 2 tacet D5/A A5

3. Child-ren car-ried on your back

8va

loco

Gtr. 1 loco mf w/clean tone

1 1/2 full 19 19 4 2 3 5

E5 D/F# G A/G D5/A A5

driv-en through the wind and cold. How have you be-come so

0 3 4 2 4 2 3 5

E5 Gtr. 2 tacet G A/G D5/A A5

few? But in the end, oh, I will see,

Gtr. 2 (clean tone) mf

Gtr. 1 divisi

0 9 9 7 7 7 7 4 2 3 5



E5 D/F# G A/G D5/A A5

your spir - i - tual lib - er - ty. For - ev - er to be with

⊕ Coda

Gtr. 1: w/Rhy. Fig. 1, last 2 meas. only

(G) (A) (Bm) D5

Gtr. 1: w/Rhy. Fig. 1, 1st 6 meas. only

(G) (A) (Bm) Bm(add4)/D

tears. The spi - rit flies. Hun - dreds of nights.

Gtr. 2

*mf* w/dist. 1/4

(G) (A) (Bm) Dsus2 (G) (A) (Bm) Dsus2

oh my bod - y cries a trail of

Gtr. 1: w/Rhy. Fill 1 (G) (A) (B5) Gtr. 2 tacet

Bridge

G D/F# D G

tears. Hold on, hold dear.

Gtr. 1 *mf*



G D/F#

The \_\_\_\_\_ time \_\_\_\_\_

Gtr. 2

Gtr. 1  
divisi

8va

loco

19 17 14 16 19 17 19 14 16 7 5

4 5 3

D Bm

is \_\_\_\_\_ near \_\_\_\_\_

8va

loco

7 3 19 17 14 16 19 17 19 14 16

7 4 5 2

G D/F# D G

when \_\_\_\_\_ you'll \_\_\_\_\_ know \_\_\_\_\_ why \_\_\_\_\_

8va

loco

7 5 7 4 19 17 14 16 19 17 19 14 16

7 7 5 5 3

# Rhy. Fill 1

Gtr. 1

let ring

TAB

4 2 4 2 0 0 4 4



Half-Time feel  
B5

G D/F# D

the \_ spi rit \_ flies.

Gtr. 2  
Gtr. 1  
divisi

7 5 7 0 4 4 11 5 7 5 2

Gtr. 3 (clean)

*mf*

0 3 0 3 4

N.C.(Bm11)

Gtr. 2

(11) 9 9 7 9 11 9 14 11

Gtr. 1

(0 4 4 2)

5 7 7 9

Gtr. 3

0 4 3 0 0 3 4 0 3 4 0 3 0 0 3 4 0 3 0 3



Musical staff system 1 (top): Treble clef, key signature of one sharp (F#). The staff contains a melodic line with a long note, followed by a triplet of eighth notes, and then a series of eighth notes. A wavy line above the staff indicates a tremolo effect.

Musical staff system 2 (top): Bass clef. The staff contains a sequence of fret numbers: (11), 7, 9, 11, 9, 10, 12, 10, (10), 7, 10, 7, 5, 5, 7, 5, 3.

Musical staff system 3 (top): Treble clef, key signature of one sharp (F#). The staff contains a melodic line with a long note, followed by a series of eighth notes. A wavy line above the staff indicates a tremolo effect. The dynamic marking *mp* is present.

Musical staff system 4 (top): Bass clef. The staff contains a sequence of fret numbers: (9), 5, 7.

Musical staff system 5 (top): Treble clef, key signature of one sharp (F#). The staff contains a melodic line with eighth notes. Below the staff is a sequence of fret numbers: 0, 4, 3, 0, 0, 3, 4, 3, 3, 4, 0, 3, 0, 4, 3, 0, 0, 3, 4, 0, 3, 4, 0, 3.

Musical staff system 6 (top): Treble clef, key signature of one sharp (F#). The staff contains a melodic line with eighth notes. A wavy line above the staff indicates a tremolo effect. The dynamic marking *mp* is present.

Musical staff system 7 (top): Bass clef. The staff contains a sequence of fret numbers: 5, 7, (7), 5, 9, 9, 7, 9, 11, 9, 7.

Musical staff system 8 (top): Treble clef, key signature of one sharp (F#). The staff contains a melodic line with a long note, followed by a series of eighth notes. A wavy line above the staff indicates a tremolo effect. The dynamic marking *mp* is present. The text *8va* and *loco* are written above the staff.

Musical staff system 9 (top): Bass clef. The staff contains a sequence of fret numbers: (7), 10, (10), 12, 10, 7, 10, 7.

pitch: A B A F#

Musical staff system 10 (top): Treble clef, key signature of one sharp (F#). The staff contains a melodic line with eighth notes. Below the staff is a sequence of fret numbers: 0, 4, 3, 0, 0, 3, 4, 0, 3, 4, 0, 3, 0, 4, 3, 0, 0, 3, 4, 0, 3, 4, 0, 3.



Gtr. 1

Gtr. 2 tacet

3

fdbk.

5 7 5 3 5 7 (7) 10 5 7 (7)

pitch: F#

Gtr. 3

0 3 0 0 3 4 0 3 0 3 0 3 0 0 3

4 4 4 4 4 4

Gtr. 3 tacet

*mf* *f*

(7)

Gtr. 1

*f* *f*

fdbk.

(7) 12 15

pitch: B

Segue to "Bristol Shore"

Gtr. 3

*mp* w/clean tone

let ring

3

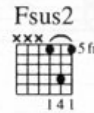
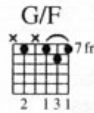
A.H.

0 7 5 5 7(19) 5(17) 5(17)



# Bristol Shore

By Eric Johnson



## Intro

Moderately Fast Rock ♩ = 154

C<sub>9</sub><sup>6</sup>  
Rhy. Fig. 1

G<sub>9</sub><sup>6</sup>

Gtr. 3: w/ Fill 1  
Asus4

Gtr. 1 (clean)

*mf*  
let ring throughout

TAB

Gtr. 2 (dist.)  
*f*

TAB

C<sub>9</sub><sup>6</sup> G<sub>9</sub><sup>6</sup> Asus4 End Rhy. Fig. 1

TAB

TAB

\* Notes in parentheses played 2nd time only.

Fill 1  
Gtr. 3 (clean)

*mf*

TAB



# Verse

Gtr. 1: w/ Rhy. Fig. 1, 2 times, simile

C<sub>9</sub><sup>6</sup> G<sub>9</sub><sup>6</sup> Asus4

1. There's a place \_\_\_\_\_ I dream of \_\_\_\_\_ with  
 2. Nep tune World \_\_\_\_\_ she loves most \_\_\_\_\_  
 3. There's a light \_\_\_\_\_ shin - ing near \_\_\_\_\_

C<sub>9</sub><sup>6</sup> G<sub>9</sub><sup>6</sup> Asus4

far a way. \_\_\_\_\_  
 o cean breeze. \_\_\_\_\_  
 off the bay. \_\_\_\_\_

Gtr. 3: w/ Fill 3, 2nd & 3rd times

C<sub>9</sub><sup>6</sup> G<sub>9</sub><sup>6</sup> Asus4

There's a girl \_\_\_\_\_ liv - ing there \_\_\_\_\_  
 She pro - tects \_\_\_\_\_ the Tri - dent Coast \_\_\_\_\_ and  
 Through the si - ren \_\_\_\_\_ winds I hear \_\_\_\_\_

C<sub>9</sub><sup>6</sup> G<sub>9</sub><sup>6</sup> Asus4

by the bay. \_\_\_\_\_  
 sev en seas. \_\_\_\_\_  
 that girl say. \_\_\_\_\_

## Fill 2

Gtr. 2

*f*

TAB 14 15 17 17

## Fill 3

Gtr. 3

8va

*mf*

H.H. let ring

TAB 10 0 12 12 10 12 10 12



# Bridge

Csus<sup>2</sup>/<sub>4</sub> G5 G5/A G7/B

She works at sea for the land pro - pri - e ty.   
 'Till she re - turns I must find some - where to go.   
 Soon we will meet, there will be an - oth - er time

Gtr. 1

play repeats simile

Gtr. 2 *tacet first time* **f**

Csus<sup>2</sup>/<sub>4</sub> G5 Gtr. 1: w/ Rhy. Fill 1, 2nd & 3rd times only Gsus4/A Gsus4/B

It's her du - ty, when they call she's got to go.   
 She's been de - layed at the Gulf of Mex - i - co.   
 that we con - nect. Let it be an - oth - er time.

full

13

Rhy. Fill 1  
Gtr. 1

TAB

3 1 3 0 3  
1 0 3 0  
3 0



Chorus  
Half-Time Feel

Fadd9 G7sus4 A7 Dm7 C/E

Oh, now I'm } wait - ing for \_ you { soon a - gain - we'll meet. \_  
 Oh, I've \_ been } } soon you will \_ ar - rive \_  
 Oh, I'll \_ be } } keep an o - pen door \_

The first system of the chorus features a vocal line with lyrics, a guitar line with a half-time feel, and a bass line with fingerings. The guitar line starts with a Fadd9 chord, followed by G7sus4, A7, Dm7, and C/E. The bass line has fingerings: 1 0 1 0 1, 3 0 1 0 3, 0 1 0 3, 0 3 0 1 0 1.

To Coda 1 ⊕

To Coda 2 ⊕

Fadd9 G7sus4 A9 Gsus4

Yes I've \_ been hop - ing for \_ you. { I want to \_ re - treat to Bris - tol  
 Un - der - neath - the \_ sky at Bris - tol  
 There be - side \_ the sea at Bris - tol

The second system of the chorus continues the vocal line with lyrics, the guitar line with a half-time feel, and the bass line with fingerings. The guitar line starts with a Fadd9 chord, followed by G7sus4, A9, and Gsus4. The bass line has fingerings: 0 1 0 1, 3 0 1 0 3, 3 3 3 3, 1.



**Double-Time Feel**

Chords:  $C_9^6$  Csus4  $C_9^6$  Csus4 G5

Vocal line: Shore. Shore. Shore.

Guitar line: 7 5 3 5 3 5 3 3 5 3 5 5 7 5 3 5 3 5 3 5 3 5 3

**Coda 1**

**Double-Time Feel**

Chords:  $C_9^6$  Csus4  $C_9^6$  Csus4  $C_9^6$

Vocal line: Shore. Oh, at Bris - tol Shore.

Guitar line: 7 5 3 5 3 5 3 3 5 3 5 5 7 5 3 5 3 5 3 5 3 5 5

Chords: Csus4  $C_9^6$  Csus4

Vocal line: Oh, oh.

Guitar line: 7 5 3 5 5 3 5 3 3 5 5 3 5 5 7 5 3 5 5 3 5 3 5 3

Chords:  $C_9^6$  Csus4  $C_9^6$  Csus4

Vocal line: Bris - tol Bris - tol Shore.

Guitar line: 8 (8) 7 8 7 10 10 7 10 10 8 7 10 10 8 7 10 10

Chords:  $C_9^6$  Csus4  $C_9^6$  Csus4

Vocal line: Bris - tol Shore.

Guitar line: 8 5 7 10 10 8 5 7 10 10 8 5 7 10 10 8 5 7 10 10 8 5 7 10 10



First system of guitar notation. The top staff is a treble clef staff with a wavy line indicating a guitar solo. The bottom staff is a bass clef staff with a dynamic marking of *<f*. The notation includes various chords and melodic lines.

Guitar Solo

G/A      F

Second system of guitar notation. The top staff is a treble clef staff with a wavy line indicating a guitar solo. The bottom staff is a bass clef staff with a dynamic marking of *<f*. The notation includes various chords and melodic lines.

Dsus4      Dm      Bbmaj7      F

Third system of guitar notation. The top staff is a treble clef staff with a wavy line indicating a guitar solo. The bottom staff is a bass clef staff with a dynamic marking of *mf*. The notation includes various chords and melodic lines.



Musical score for "The Rose Tree" (arranged for guitar). The score is written for a treble clef staff (melody), a guitar staff (fret numbers), and a bass staff (bass line). The key signature changes from C major to B-flat major (one flat). The time signature changes from 4/4 to 2/4 (indicated by a 1/2 note). The melody is in the treble staff, the guitar part is in the middle staff, and the bass line is in the bottom staff. The score includes a key signature change to B-flat major and a 1/2 time signature change.

Dsus4      Dm                      Fm9                      F5                      G5

8va      loco      8va

The musical score consists of a melody line and a fretboard diagram. The melody line is written on a single staff with a treble clef. It features various ornaments, including trills, grace notes, and slurs. The fretboard diagram is a six-string guitar fretboard with fret numbers written on the strings. The fret numbers are: 13, 15, 12, 13, 15, 14, 12, 15, 12, 14, 15, 15, 18, 20, 15, 14, 17, 18, 17, 15.

Gtr. 2 tacet

Gtr. 1: w/ Rhy. Fig. 1, 2 times

$C^6_9$   $G^6_9$  Asus4  
*loco*  
 Gtr. 3  
 \* Koto style  
 T 10 8 T 10 (10) 0 T 10 0 5 T 7 5 2 T 5 / 7 (7)

\* Right hand's index finger taps and releases note. Right hand's thumb assists tap by plucking the appropriate string.



$C_9^6$   $G_9^6$  Asus4

8va ----- loco

let ring ----- let ring -----

T 17 15 T 17 15 T 17 14 T 17 14 T 10 12 0 13 15 (14) 12 10 T 14 12

$C_9^6$   $G_9^6$  Asus4 D.S. al Coda 2

T 0 10 10 12 0 10 12 10 2 10 8 10 8 10

# ⊕ Coda 2

$C_9^6$  G7 G7/A G7/B

Shore. Let it be an - oth - er time

Gtr. 2 mf fdbk. pitch: G

Gtr. 1 let ring throughout

5 (0) 8 8 8 7 8

3 0 3 0 3 3 0 3 0 0 3 0 3 0 3 0 3 2 3 0 3



$C_9^6$  G7 Am7 G/B

that we con - nect. Let it be an - oth - er door

8 5 5 6 7 (7) 5 /15\

3 3 0 3 0 3 3 0 3 0 3 3 1 1 0 3 0 3 3 0 3 2

Fadd9 G7sus4 Fadd9/A Dm7 Csus4/E

I'll be there wait - ing for you.

8va

10 12 12 13 12 13 15 15 17 15 (15)

Rhy. Fig. 2 End Rhy. Fig. 2

1 0 1 0 1 3 0 1 0 3 0 1 0 0 3 0 1 (3) 0 1

1 3 0 0

Gtr. 1: w/ Rhy. Fig. 2, 10 times, simile Fadd9 G7sus4 Fadd9/A Dm7 Csus4/E

Yes I've been hop - ing for you.

8va

Gtr. 2 13 17 17 15 17 17 15 17 17 15 17 15 (15)



Fadd9 G7sus4 Fadd9/A Dm7 Csus4/E

I'll \_\_\_\_\_ be wait - ing for \_\_\_\_\_ you. \_\_\_\_\_

8va

13 9 7 8 7 9 10 10 (10) 8 10

Fadd9 G7sus4 Fadd9/A Dm7 Csus4/E

Lord knows I'm hop - in' for \_\_\_\_\_ you.

8va

8 15 full

Gtr. 3

Gtr. 2 divisi

17 \ 10 0 8 0

Gtr. 3 tacet

Fadd9 G7sus4 Fadd9/A Dm7 Csus4/E

Gtr. 2

*f*

10 12 12 13 (13) 12 12 13 13 12 12 13 10 12 12 13 14 13 12 13 15 15 (15) 13

Fadd9 G7sus4 Fadd9/A Dm7 Csus4/E

*loco*

w/ Voc. ad Lib.

8va

10 12 12 13 (13) 12 12 13 13 12 12 13 10 12 12 13 13 15 full (15) 15 full (15) 13

Fadd9 G7sus4 Fadd9/A Dm7 Csus4/E

8va

17 20 19 20 19 20 20 20 19 20 20 17 20 19 20 (20) 10 12 13 15 15 (15) 13



Fadd9 8va ----- G7sus4 Fadd9/A Dm7 Csus4/E 15ma -----

17 20 19 20 19 20 20 20 19 20 20 17 20 19 20 19 20 20 P.H.

Fadd9 G7sus4 Fadd9/A Dm7 Csus4/E

I'll be \_\_\_ there wait - ing for \_\_\_ you and

15ma, loco

(20) 7 5 7 4 5 8 7 4

Fadd9 G7sus4 Fadd9/A Dm7 Csus4/E

I'll be \_\_\_ there hop - ing for \_\_\_ you.

8va -----

5 14 10 12 12 19 17 17 20 19 19

Fadd9 G7sus4 Fadd9/A Dm7 Csus4/E

I'll \_\_\_ be wait - ing for \_\_\_ you.

8va -----

(15) 15 13 13 12 13 12 13 15 17 17 20 19 20



Fadd9 Gsus4 Gtr. 2 tacet Fadd9/A Gsus4

I'm on - ly hop - ing for \_ you. Down at Bris - tol

Gtr. 2 8va

(20)

Gtr. 1

1 3 0 1 0 3 1 0 1 0 0 0 3 0 3 1 0

C<sub>9</sub><sup>6</sup> G<sub>9</sub><sup>6</sup> Gtr. 3: w/ Fill 1 Asus4

Shore.

Gtr. 3 8va

H.H. let ring

loco koto style

10 0 12 12 10 12 10 12 5 7 9

2 3 0 2 3 2 2 3 0 3 2 2 3 0 3 2 2 3 0 3 2

3 3 0

# Outro

Gtr. 1: w/ Rhy. Fig. 1, 2 times, simile

C<sub>9</sub><sup>6</sup> G<sub>9</sub><sup>6</sup> Asus4

0 7 7 7 5 7/9 7



$C_9^6$   $G_9^6$  Gtr. 3: w/ Fill 1 Asus4

8va

H.H. let ring

loco

$C_9^6$   $G_9^6$  Asus4

(fret noise)

$C_9^6$   $G_9^6$  Gtr. 3: w/ Fill 1 Asus4

8va

H.H. let ring

loco

Gtr. 2  $C_9^6$   $G_9^6$

rit. let ring

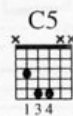
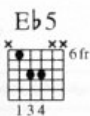
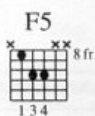
Gtr. 1

rit. Harm.



# Zap

By Eric Johnson



## A Intro Freely

Gtr. 1 (dist.) Ab5 N.C.

Musical notation for the Intro section, featuring a guitar line with triplets and a corresponding TAB line.

Moderate, Funky

## B Funky ♩ = 100 Half-Time Feel

Musical notation for the Funky section, featuring a guitar line with chords (Ab5, Bb5) and a corresponding TAB line. Includes performance instructions: P.H. (pick hair) and mf w/ fingers (clean tone w/ echo).

Musical notation for the Funky section, featuring a guitar line and a corresponding TAB line.

Musical notation for the Funky section, featuring a guitar line and a corresponding TAB line.

Musical notation for the Funky section, featuring a guitar line and a corresponding TAB line.



8va.....1

*f* w/ dist.  $\frac{1}{2}$   $\frac{1}{2}$

(10) 10 13 11 17 18 18 18 13 (13)

1 3 1 3 1 4

**B** Double-Time Feel

N.C.(B $\flat$ 5)

(F5) 1., 3. (B $\flat$ 5) (F5)

1 1 4 1 1 4 1 1 3 1 3 1 4 1 1 4 1 1 4 1

2. (B $\flat$ 5) (F5)

(1) 1 3 1 3 1 4 1 1 4 1 1 4 3 1 3 1 3 1 4

4.

(B $\flat$ 5)

(F5)



**C** Half-Time Feel

N.C.(A $m$ )

1 1 4 1 1 4 3 12 15 12 14 15 17 13 15 12

(B $\flat$ )  $\frac{1}{2}$

(12) 10 10 10 12 12 (12) 10 12 10 10 10 12 10 12 14 15

(D $m$ ) (B $\flat$ )  $\frac{1}{4}$

17 13 15 14 12 10 10 13 (13) 11 13 12 11 13 10 10



# **Double-Time Feel**

**End Half-Time Feel**

Gtr. 2: w/ Fill 1, on D.S. repeat only  
N.C.(Bb5)

(F5)

(F5)

(15) 1 3 1 3 1 4

1 1 4 1 1 4 1

1 1 3 1 3 1 4

(Bb5) (F5)

1. 2. To Coda

1 1 4 1 1 4 3

1 3 1 3 1 4 (3)

**E**

N.C.(Bb5) (F5) (Bb5)

16 15 13 16 (16) 13 16

13 16 16 15 16

16 15 13 16 full 13 13 16 full

(F5) (Bb5) (F5)

To Coda 2 D.S. al Coda (take repeats)

(16) 16 15 13 16 13 16 (16) 16 15 13 16 full 13 full (16)

12 10 12 14 15

Fill 1  
Gtr. 2 (dist.)

*mf* 1/2 hold bend w/bar -1/2 P.H.

15 (15) (15) 13 (13)

**TAB**



⊕ Coda

**F**

F5

E♭5

F5

E♭5

F5

Rhy. Fig. 1

Gtr. 1

10 11 11 (11) 9 10 (10) 11 11 (11) 10 10

F5

E♭5

F5

E♭5

C5

Gtr. 2 tacet

End Rhy. Fig. 1

(10) 11 11 (11) 9 10 13 11 11 (11)

**G** Bass Solo

(Gtrs. tacet)

B♭sus4

Gtr. 3

12

*pp*

*mp*

4 3 3 4 3 3 4 3 3 1

Rhy. Fig. 2

let ring throughout

3 3 4 4 3 1 3 3 4 1



Gtr. 2: w/ Rhy. Fig. 2

End Rhy. Fig. 2

Gtr. 1

## ⊕ Coda 2

## I Guitar Solo

Gtrs. 1 &amp; 3 tacet

\* N.C. (Bb)

\* Bass plays main riff.



The musical score for "The Rose Tree" is presented in two systems. The top system shows a guitar melody in G major (one sharp) on a treble clef staff. The melody begins with a key signature change from one sharp to no sharps or flats. It includes various musical notations such as triplets, slurs, and a "loco" marking. The bottom system shows a corresponding bass line with fingerings (1-4) and a "full" marking. The piece concludes with a final chord and a double bar line.

The musical score for 'The Rose Tree' is written in a treble clef with a key signature of two flats (B-flat and E-flat). The melody is characterized by various ornaments, including grace notes, mordents, and trills. Fingerings are indicated by numbers 1 through 5. The piece concludes with a '8va' marking, indicating an octave rise. Below the staff is a guitar tablature with fret numbers and a 'full' marking.

8va -

full

14 15 (15) 13 15 15 (15) 13 15 18 17 16 18 17 16 18 17 16 18 16 16 17 18 16 20 18 16 18 16 18 20 18 16 10 17

The musical score for "The Wind" by John Williams is presented in two staves. The top staff is for the piano, and the bottom staff is for the string quartet. The piano part is in G major, 4/4 time, and includes a melody with various ornaments and a string quartet part with a tremolo effect. The score is divided into three measures.

**Measure 1:** The piano melody begins with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The string quartet part has a tremolo effect on G3. The piano part has a string quartet part with a tremolo effect on G3.

**Measure 2:** The piano melody continues with a quarter note C5, followed by a quarter note D5, and a quarter note E5. The string quartet part has a tremolo effect on G3. The piano part has a string quartet part with a tremolo effect on G3.

**Measure 3:** The piano melody concludes with a quarter note F#5, followed by a quarter note G5, and a quarter note A5. The string quartet part has a tremolo effect on G3. The piano part has a string quartet part with a tremolo effect on G3.

[illegible][illegible]



8va

1 1/2 hold bend

1 1/2 grad. release

8va

loco

loco

8va

8va

loco

8va



[illegible]

\* Played ahead of the beat.

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of two flats (B-flat and E-flat). The melody is written on a single staff, with notes beamed in groups of four and six. A dashed line labeled '8va' indicates an octave shift. A 'loco' section is marked with a wavy line and a slur. The second system continues the melody on a single staff, with notes beamed in groups of four and six. A 'full' section is marked with a wavy line and a slur. The score is written in a style typical of early 20th-century musical notation.

The second system of the musical score for 'The Little Boat' consists of two staves. The upper staff continues the melody from the first system, featuring a series of eighth and sixteenth notes with various ornaments and slurs. The lower staff contains the bass line, which includes a wavy line indicating a tremolo or rapid vibration. The bass line is marked with fingerings (13, 15, 16, 18) and includes the instruction 'full' with an upward-pointing arrow. The system concludes with a double bar line.

8va.....

loco

16 18 16 18 16 20 16 22 16 18 16 22 16 18 21 1/2 full 21 (21) 1 1/2 22 1 1/2 22 1 1/2 22 1 1/2 22 (22)

(6) 8



**J**

## Half-Time Feel

N.C.(Am)

### End Half-Time Feel

N.C.

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a melody line in G-clef, featuring a key signature of one flat (B-flat) and a common time signature. It includes a (Dm) chord marking, a triplet of eighth notes, and a (Bb) chord marking with an 8va (octave up) instruction. The bottom staff is a guitar accompaniment line, divided into two sections. The first section is for a 12-string guitar, indicated by the (12) marking, and the second section is for a 3-string guitar, indicated by the 3 marking. The guitar part includes a 12-string section and a 3-string section. The 12-string section includes a 12-string marking and a 3-string marking. The 3-string section includes a 3-string marking and a 12-string marking. The guitar part includes a 12-string section and a 3-string section. The 12-string section includes a 12-string marking and a 3-string marking. The 3-string section includes a 3-string marking and a 12-string marking.

**K**

N.C.(Bb5)

\_\_\_\_\_

\* Low mix gr. 2 enters ad. lib w/ bar.

The musical score for "Free Time" is written in G major (one sharp) and 4/4 time. The guitar part begins with a (Bb5) chord and a melody of eighth notes. The fretboard diagram shows the corresponding fret numbers for the left hand, with a final fret (1) indicated for the pitch A.



# Victory

By Eric Johnson, Roscoe Beck and Tommy Taylor

Intro

Funky ♩ = 154 Half-Time Feel

N.C.

§§ A

(C)

(drums) 7 Gr. 1 (clean)

*f* slight P.M. throughout

TAB

To Coda 2 ⊕ 1.

Gr. 2: w/ Fill 3, 4th time only (Gm) Gr. 1: w/ Fill 1, 2nd time (Bb)

6 6 5 5 5 5 3 3 5 5 3 3 5 5 3 3 6 6 5 6 5 5 3 3 5 5 3 3

|| 2.

Gr. 2: w/ Fill 2, 2nd time only (C) (Bb) (C)

6 6 5 5 3 3 5 5 5 5 3 3 5 5 5 5 6 6 5 5 5 5 3 3

|| 6

§§ B

N.C.(F)

(Dm7)

(Bb)

*mf* w/ delay hybrid pick chords throughout

10 10 10 11 10 10 10 12 10 5 5 7 5 5 5 7 5 5 5 7 5 8 8 5 5 7 5 8 6

8 10 8 10 8 10 8 10 (5)

Fill 1

Gr. 1

slight P.H.

TAB

Fill 3

Gr. 2

koto picking

1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4

13 12 13 11 12 10 12 10

TAB

Fill 4

Gr. 2

1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4

12 13 11 12 10 9 10 8

TAB



2. *To Coda 1*  **C**

(Dm) (F/C) Gm11 N.C.(C)

\* "Koto picking"



5 8 5 5 7 (7)

8 6 7 5

8 6 5 5 8 5

6 8 (8) 6 7 (7) 5

\* Pick on fretboard close to where each string is fretted.

Gr. 2: w/ Fill 2  
(Gm) (Bb) (C)

12 12 11 10 13 13 10 12 10 9 7 10 5 5 5 8 5 7 5 6 3 6 3

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody and the first measure of the guitar accompaniment. The second system contains the next two measures of the melody and the second measure of the guitar accompaniment. The melody is written in treble clef with a key signature of one flat (B-flat). The guitar accompaniment is written in a six-string format with fret numbers indicated below the strings. The piece concludes with a final chord in the guitar part.

*D.S. al Coda 1*  
(take repeat)

[illegible]

Fill 2  
Gtr. 2 clean *8va*

The musical notation is on a single staff in 4/4 time. It begins with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The first measure contains a quarter note on G4 (first line) marked *mf* and *8va*, followed by a dotted quarter note on G4. A dashed slur connects this to a dotted half note on G4 in the second measure. The third measure contains a quarter note on G4. The fourth measure contains a quarter note on G4, followed by a dotted quarter note on G4, which is then followed by a dotted half note on G4 in the fifth measure. A dashed slur connects the quarter and dotted quarter notes in the fourth measure. The sixth measure contains a dotted half note on G4. Below the staff, the fretboard positions are indicated: 6(18) for the first measure, 10(22) for the second measure, 5(17) for the fourth measure, and 5(17) for the sixth measure. The text 'H.H. .... 4' appears below the staff in the second and fifth measures, and 'let ring' appears below the staff in the second and fifth measures.

*mf*  
H.H. .... 4  
let ring

6(18) 10(22)

5(17) 5(17)



# ⊕ Coda 1

**D**

Gtr. 2: w/ Riff A, 4 times  
N.C.(F)

## **E** Guitar Solo

F5  
Rhy. Fig. 1

Gm7

Eb<sup>6</sup><sub>9</sub>

Gtr. 2: w/ Rhy. Fig. 1, 3 times, simile

F5

Gm7

### Riff A

Gtr. 2 (clean)



F5 Gm7 Eb<sup>6</sup><sub>9</sub>

8va

3 3 3 3

11 11 11 13 11 11 13 11 11 13 11

5 6 8 (6) 8 10 8 8

[illegible]

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It features a guitar part and a piano part. The guitar part is in Gm7 and Eb9 chords. The piano part includes fingerings and dynamics like "full".

[illegible]

Eb N.C. (F) (Eb) 8va loco

6 6 (6) 16 16 16 16 13 13 11 11 6  
 6 6 (6) 15 15 15 15 13 13 11 11 6  
 3 3 (3) 15 15 15 15 13 13 11 11 6  
 6 1 3 1 3 1 4



(Bb)

**F**

Gtr. 2: w/ Fill 2

(C)

The musical score for 'The Rose Tree' is presented in a single system. The top staff is a treble clef staff containing the melody. The bottom staff is a guitar accompaniment staff, indicated by a 'G' in a circle. The melody begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody consists of a series of eighth and sixteenth notes, with a repeat sign after the first four measures. The guitar accompaniment is written in a simplified style, using numbers 0-6 for fret positions and a 'G' for the guitar. The first measure of the accompaniment is marked with a '(6)' and a 'G'. The accompaniment follows the melody, with a repeat sign after the first four measures. The piece concludes with a final measure of the melody and a final chord in the accompaniment.

Gtr. 2: w/ Fill 3

Gm

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody, which end with a double bar line. The second system contains the next two measures, which conclude the piece with a final double bar line. The melody is written in treble clef with a key signature of one flat (B-flat). The accompaniment is shown on a four-line staff below the melody, using numbers to indicate fingerings and positions. The first measure of the accompaniment starts with a (6) on the first line, followed by a 0 on the second line, and then a sequence of 5s and 6s. The second measure continues with 6s, 5s, and 3s. The third measure features a 10 on the first line, followed by 10s and 8s. The fourth measure concludes with 8s, 10s, and 6s. The final measure of the piece shows a 6 on the first line, followed by 7s and 8s.

**G**

Gtr. 1: w/ Rhy. Fill 1, 5th time only

N.C.

(C)

N.C.(F)

The musical score for 'The Rose Tree' is presented in two systems. The first system shows the beginning of the melody in treble clef, starting with a G4 quarter note, followed by a half note G4, and then a quarter note G4. The second system continues the melody with a quarter note G4, a half note G4, and a quarter note G4. The bass line is written in a simplified manner, using numbers 1-5 for fingerings. The first system of the bass line starts with a G2 quarter note, followed by a half note G2, and then a quarter note G2. The second system continues the bass line with a quarter note G2, a half note G2, and a quarter note G2. The third system shows the end of the piece with a quarter note G2, a half note G2, and a quarter note G2.

1., 3.

(Dm)

(F/C)

(Bb)

Dm7

Gm11

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first line of the melody and the first line of the bass line. The second system contains the second line of the melody and the second line of the bass line. The melody is written in treble clef with a key signature of one flat (B-flat). The bass line is written in bass clef. The score includes a variety of musical notations, including eighth notes, quarter notes, and rests. The bass line includes fingerings (5, 8, 5, 5, 7, 5, 8, 6) and a 'w/ bar' instruction. The score concludes with a double bar line and repeat dots.

**Rhy. Fill 1**  
Gtr. 1

[illegible]







F

(cont. w/delay)

(C) (Bb)

*pp*

let ring

H.H. H.H. H.H. H.H. H.H. H.H. H.H.

Gm

H.H. H.H. H.H. H.H. H.H. H.H. H.H.

w/ bar

let ring

H.H. H.H. H.H. H.H.

3

full

(6)

8va

let ring

H.H. H.H. w/ bar

(7)

\* Bass arr. for gtr.



# NOTATION LEGEND

8va----- 8va----- 8va----- 8va----- 8va----- 8va----- 8va----- 8va-----

1/2 1/2 full 1 1/2 2 full full 2 full

12 12 12 12 12 13 (13) 15 13 (13) (13) (13)

Bend (half step) Bend (grace note) Bend (whole step) Bend (whole and half steps) Bend (two whole steps) Bend and Release Prebend (string bent before picking) Compound Bend and Release (only first note plucked)

8va----- 8va----- 8va----- 8va----- 8va----- 8va----- 8va-----

full 2 full 1/4 full rake 3 w/bar

13 13 13 13 13 7 9 6 15 15 12 10 8 8 8 9 10 0 -1 (0)

Compound Bend and Release (every note picked) Slight Bend (microtone) Unison Bend Vibrato Wide Vibrato Rake Strings Sweep Picking Vibrato Bar Dive and Return

-1/2 -1/2 -1/2 8va----- 8va----- 8va----- 8va----- 8va-----

w/bar w/bar -1/2 -1/2 -1/2

4 5 7 4 5 7 17 15 17 15 17 15 15 17 15 17 18 17 15 (9)

Vibrato Bar Scooping Vibrato Bar Dips Legato Slide Shift Slide Pull-Off Hammer-On Legato Phrasing (first note picked only) Ghost Note

P.M.-----

5 5 5 5 5 5 5 5 X X X X 5 5 5 5 5 7 5 5 (7 9) 7

Staccato Phrasing Choppy Phrasing (extreme staccato) Fret-Hand Muting (percussive tone) Pick-Hand Muting Tremolo Picking Prebend (with bar) Trill (fast hammer-on/ pull-off combination)

8va 8va 8va 8va 8va 8va

Harm. P.H. full H.H. A.H. T 3 full hold bend T

12 7 7(19) 0 12 17 15 12 4 12

Pick Scrapes Open Harmonic Pinch Harmonic (with pick) Harp Harmonic Artificial Tap Harmonic Tap-On Technique Bend and Tap-On Technique



# Eric Johnson

tones

soulful terrain

friends

emerald eyes

off my mind

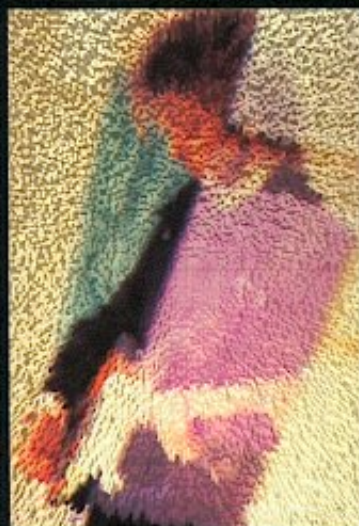
desert song

trail of tears

bristol shore

zap

victory



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